

You think that there is
any hope, however remote, of
its being bought by the
Gallery -

Mrs. Carter is the widow
of an English clergyman,
and a stranger in a strange
land hence my interest
in her -

I feel that I am intruding
upon you, a man of affairs,
and yet I can not resist
asking your advice - and
will consider anything you
may say the greatest favor -
Thanking you in advance, I am
Yours, Very Sincerely,
Wm. Shellabarger

advised June 19

812 SEVENTEENTH STREET.

My dear Mr. Clark -

Will you kindly read the
enclosed letter -

Mrs. Carter and family I
met, and, liked exceedingly,
upon shipboard when returning
from Europe last Summer -

I know you have great
influence in the affairs
of the "Art Gallery" and
can tell me if the picture
can be placed there upon
exhibition, and also if

Extract from letter of Eliz. Fortune Peyton
Carter, dated "The Ranch, Santa Monica, Los Angeles
Co. California. June 7th.

x x

Do we have a picture gallery or any
public collection of paintings - a sort of
National Gallery, like ours in London, - at
Washington? I ask because I brought
out a Gainsborough with me which I should
now like to sell. Of course it is so valuable
that no private individual amongst the
residents here, is likely to buy it. Mrs Jones
might like to have it in her ~~own~~ ^{new} large house
but she is not here for me to ask her.

The painting is one of his earlier ones,

the life size picture of a donkey's head; not nearly so interesting as his later portraits! but my artist friends at home think it very fine.

Will you kindly send me word if there is any collector in Washington, whom you think would purchase it? x x

No. 4372

CORCORAN GALLERY OF ART FILES.

WRITER.

Tait John R.

Residence Baltimore

Date June 20. 1888.

Rec'd " 21 "

Ack'g'd

Answered

SUBJECT.

Accepts invitation to
be one of a Committee
of Award of the Corcoran
Medal.

X

ATHENAEUM CLUB,
FRANKLIN & CHARLES STS

Baltimore June 20/88

S. H. Kauffmann Esq.
Ch^r. Com^{tee} on Works of Art.
Corcoran Gallery.

Dear Sir:-

It will give me
great pleasure to accept the in-
vitation of the Trustees of the Cor-
coran Gallery of Art, and serve,
in conjunction with Messrs. Neal
and Pouch, in making the award
of the Corcoran Medal of Merit on
Friday the 29th inst.

I will accompany Mr David Neal

to Washington on the date
mentioned, and report at the
Gallery before noon.

With great respect

Yours very truly

John R. Hart.

No. 4373

CORCORAN GALLERY OF ART FILES.

WRITER.

Neal David

Residence Baltimore Md.

Date _____

Rec'd June 21. 1888

Ack'g'd _____

Answered _____

SUBJECT.

Accept invitation to
be one of the Committee
of Award of the Corcoran
Medal.

✓

To L. H. Kuffmann Esq.
Chairman of Art Committee
of Corcoran Gallery
Washington D.C.

Recd
June 21/88

Dear Sir:-

In acknowledgement of your
esteemed favor, asking me to
act as a juror. I beg to say
that it will afford me great
pleasure to meet the wishes
of the Trustees of the Corcoran
Gallery of Art and be of
any service in my power.

I therefore accept your
invitation and will be

present on Friday the
29th inst., as you request.

Thanking you for the
honor conferred upon me,
I am, dear Sir, very
respectfully yours

David Neal

No. 4374.

CORCORAN GALLERY OF ART FILES.

WRITER.

French Daniel C.

Residence 114 West 18th street
New York.

Date June 20 1888.

Rec'd " 21 "

Ack'g'd

Answered

SUBJECT.

Accepts invitation to
serve on Committee to
examine the drawings
and award the Corcoran
Medal.

✓

STUDIO 114 WEST EIGHTEENTH ST. N.Y.

June 20, 1888.

J. H. Kauffmann Esq

Dear Sir

It will give
me pleasure to accept your
invitation to serve as one of
a committee to examine the
drawings and award the
Boreman Medal and I will
come to Washington for that
purpose.

Will you kindly tell me
at what hour on the 29th
inst. you will wish me to
present myself at the Gallery?

Thanking you for the
honour you have conferred upon
me I remain

Yours faithfully
David C. French.

No. 4375

CORCORAN GALLERY OF ART FILES.

WRITER.

Huntington I.

Residence 49 E. 20th St. N. Y.

Date June 23. 1888.

Rec'd " 24 "

Ack'g'd " 27 "

Answered

SUBJECT.

Wishes to see the
"picture of Congress" by
Prof. Morse. now in the
Gallery. ✓

to offer, I should be greatly
obliged, and I believe
we could agree on such
terms as would be
agreeable to them.

This letter will
serve as a proposition
from me if you will
kindly lay it before
them. I send you
a copy of an address
I delivered recently
before the Century Club
on the life of the late
A. B. Durand. You
will find two pictures in
the Corcoran ^{specially noticed}
Very truly yours D Huntington

Recd June 24
49, E. 20th New York
Jun 23, 1888

Mr W Lead
Corcoran Galleries
My Dear Sir. 4375

Mr Prevost told
me that you suggested
my having the picture
of Congress by Prof Morse
which belongs to me,
lined. As the picture
is painted on a strong
heavy canvas, it ought
not to need lining, for
aside from the expense
of it & some risk of injury
as well, - it would be
impossible ever to roll
the painting ^{agreeing}. I hope
it will never be necessary

to roll it again. It
was rolled & boxed for
a number of years, from
which state of danger
I rescued it, by means
of the happy accident
of its owner coming to
me to paint a portrait.

- Why will not the
Trustees of the Corcoran
buy the picture?

Painted by Morse & so
eminent in various ways

- The founder of the Academy
of Design & the inventor of
the Electric Telegraph, and
representing a scene so in-
teresting in our annals, it
ought to be permanently in
Washington. - See 7 Belknap

(for whom I was painting
those portraits now in the
war department) thought he
could induce the Library
Com^{ee} of Congress to buy it
& he asked me to send it
to Washington, & placed it
in the Corcoran. I would
gladly sell the picture
to the Trustees at such a
price as they would
consider reasonable &

moderate... Please bring
the proposition definitely
before the Board. I
think \$5000 is a low
price for such a work
but I cannot afford to
keep it. & if the Board
of Directors will consider
what they would be willing

No. 4376

CORCORAN GALLERY OF ART FILES.

WRITER.

Fairfax Morris J. C.

Residence Blue Ridge Springs Va.

Date June 25, 1888.

Rec'd a 26 "

Ack'g'd

Answered

SUBJECT.

Wishes to finish her copy
of "Fair Weather" in Sept.

✓

4376
Blue Ridge Springs
Botetourt Co
Reid June 26 Va
June 25th, 1888

Mr McCloud

My dear Sir

I have been
detained in Wilmington
North Carolina all the
winter by the illness
of my sister. I expect
to return to Washington
in September to finish
my copy of "Fair Weather"
which I left in the

Gallery. I hope you
will continue to take
care of it for me un-
-til then; as I am very
anxious to finish it,

With kindest regards

Very truly yours

Jessie C Fairfax

No. 4377

CORCORAN GALLERY OF ART FILES.

WRITER.

Warily Moss M. G.

Residence Dalton Ga.

Date June 27. 1888

Rec'd July 3 "

Ack'g'd July 3 "

Answered

SUBJECT.

Asks for the colors
used in painting the
borday

✓

Ackd Jul 3.

Dalton Ga June 27

Mr William Macleod.

I trust you will pardon the liberty I take in addressing a few lines to you. I have a Colored Artotype - of Charlott Borday - prison scene - which my daughter is very anxious to copy in oil - upon reading the description given in the "Corcoran Art Gallery Catalogue" - I find the coloring is quite different from the copy I have - the face and hands are lovely, but the bodice is red - the skirt green - making a gaudy print. Please give me colors used in the tri colored ribbon on her cap - is the cap quite plainly seen or rather indistinct - also give me the prevailing color of dress - skirt & bodice - the drapery about the neck and hands is I suppose -

White - Is you know of any good
print of Chariest Corday. That
would make a better study than
the one I have. Can you give me
the name & place where I can
obtain - the picture representing -
a little beggar girl - sitting on a
curb stone with extended hand -
holding a violin under her left
arm. I think my son intends
to order Photographs of several
pictures from the Art Gallery -
He has been in the Gallery, several
times - and is a great lover
of fine pictures - Trusting I may
hear from you at your earliest
convenience I am Yours

Respectfully

Mrs M. G. Stanley

Dalton

Ga.

No. 4378

CORCORAN GALLERY OF ART FILES.

WRITER.

Boyd Mons M. E.

Residence Palatka Fla.

Date June 26. 1888.

Rec'd " 28 "

Ack'g'd July 3 "

Answered

SUBJECT.

Portrait of a Grand -
-daughter of President
Madison. by P. Polk
for sale.
✓

Recd June 28th
and July 3rd

John M. (Houder)
June 26th 1888

Managers of
"Corcoran Art Gallery"
Washington - D.C.
Dr. Sirs

A granddaughter of
President Madison's sister
Francis, is in very straitened
circumstances and has been
advised to dispose of a portrait
of the lady above named if
a suitable price could be
obtained. The portrait was
painted in 1779 by P. Polk and
is in a very fair state of preser-
vation. Is it probable that
more money could be raised
by raffle than sale?
The lady who owns the portrait
does not live in this City -

but in the State, any reply
 you may be so kind as to
 make to the above enquirer
 I will forward to her.
 The owner desired to part with
 the picture, but sickness and
 misfortune have made her
 willing to enquire what can
 be done in this way to relieve
 them - They have land too
 they would sell in preference
 to the picture but it seems
 the wrong time of year to
 see any one for that purpose
 - Any reply you can give
 me to the above please
 Address to

Mrs M. E. Bryd
 Box 328

Palatka
 Florida

No. 4379

CORCORAN GALLERY OF ART FILES.

WRITER.

Fox D. M.,

Residence U. S. Mint

Date June 28, 1888.

Rec'd

Ack'g'd

Answered

SUBJECT.

It will be two or
three weeks before the
order for the Medals can
be filled.

L

Mint of the United States at Philadelphia, Pa.,

SUPERINTENDENT'S OFFICE,

June 25th 1888.

Sir:

Yours of yesterday
recd. The mint is
now about to shut down
for repairs and it will
be two or three weeks
before your order can
be filled.

Very Respectfully
D. M. Fox
Supt. Mint

J. H. Kauffman Esq.
Washington
D. C.

Mint of the United States at Philadelphia, Pa.,

SUPERINTENDENT'S OFFICE,

....., 188 .

.....
Superintendent.

No. of Enclosures,

No. 4380

CORCORAN GALLERY OF ART FILES.

WRITER.

Hawkins Anna, D.

Residence N. Y.

Date June 28 . 1888

Rec'd

Ack'g'd July 3

Answered

SUBJECT.

Sends photo and N.
P. slips of a certain
picture said to have been
discovered at the Hague.

✓

4380

Hollinger Corp.
pH 8.5



EDGE HUNTER

ARMAND HAWKINS

ackd July 3.

June 28/88

4380

D. APPLETON & CO.,
PUBLISHERS,
NEW YORK.

Dr Sir I Enclose you a Photo
of a Painting, a full record
has been discovered at the Hague
by the United States Minister at the
Hague the painting is in a fine
State as to Colors & Condition as the gum
of the Egg preserved it from the air & light.

I believe that Jan Mabuse assisted Lucas
Van Leyden in the painting of it as the Colors
indicate it & Concocted no doubt by them
both when on a Journey or in the Studio
Together. It is for sale at seventeen thousand
five hundred dollars 17500⁰⁰ subject to Examination
by anyone you may designate, you can write me
a bid if you desire as it will be sold
within six weeks to the highest bidder
My address is Care of D. Appleton & Co
No 5 Bond St - New York

Respectfully yours
Amos J. Hawkins

Lucas Van Leyden

the famous

Flemish artist of the fifteenth century.

As long ago as thirty years this painting was pronounced by our local artists, Clague, Odell, Powers, Kyle and Brannin, to be injured by age beyond all retrieval. But its ruinous appearance and the network of cracks that marred it were rather the work of design than of time, and it remained for the skilled hand of its present owner, Mr. Armand Hawkins, of this city, to strip away the cunning disguise. Even to the practiced eye, the picture had all the seeming of having been badly cracked, and then thickly coated with varnish, as if to hide its defects. Mr. Hawkins' patient investigations, however, proved that it was, in reality, veiled with a transparent silken gauze which was covered with a mixture of *terra di sienna* and umber; each side being primed with a thin layer of gum made of the white of egg, in order that the aforementioned pigments might not adhere to the face of the painting.

Thus embalmed, this masterpiece, now 400 years old, stands, to-day, as bright and fresh in coloring as when it first left the hands of the painter—the veil having been successfully removed by Mr. Hawkins. It is well known that such devices were frequently resorted to, during the iconoclastic wars, in order to protect art treasures from the lawless bands of free-booters that always follow in the wake of armies; and it is probable that there was some like reason for the disguise of this picture.

"The Flagellation of Christ" is marked by that devout and reverential feeling which was one of the artist's characteristics as an artist; but, apart from its intrinsic merits, peculiar interest attaches to it from the fact that it is the only specimen in America of this Flemish master's handiwork. It is

Excellence Home

Leyden

over

painted upon a panel of wood, only 18½ inches by 11¼ inches, and on the back of the panel may be seen the seal of the King of the Netherlands, and close beside it another seal, shaped like a visor,

Woltmann and Woermann's "History of Painting" says:

Van Leyden the most brilliant and versatile artist of his time."

The scene of "The Flagellation of Christ" is placed in a large courtyard fronting the Tower of Antonia. Upon a raised platform we behold the divine figure of Christ,—a golden halo shining about his pale and thorn-crowned brow. His eyes are sunken and his form emaciated with long fasting, while around his shoulders is cast the "seamless scarlet robe." His face is calm with heavenly peace and submission, seeming to express the plea, "Father, forgive them. They know not what they do." A strange contrast, in truth, with the brutal countenances of his persecutors who surround him.

On the left may be seen the Palace of Herod, the front of which is adorned with the arms of Herod, in *bas-relief*, and adjoining it the Basilica, or Pretorium,—its columns decorated with the Ionic and Corinthian scrolls and flowers, while the friezes show the foliated stone moldings of the Byzantine period. All the entablatures are enriched with leaves twining upward toward the cornices. In the background is the great Mosque of St. Omar,—a polygonal edifice with a noble dome,—where tradition says the body of Moses is entombed. Outstretched before our eyes lies Jerusalem, in her architectural triumph of palace and castle, with quaint gargoyles upon the roof-gutters, and graceful statues posed in niches, or upon the jutting turrets.

Looking over the gates of the courtyard, we see various edifices dotted about upon the mountain side; white, here, Mount Palatine and the Mount of Olives bear their heads. A gleam of white in the distance reveals the last resting-place of royalty,—the tombs of the kings.

Van Leyden, was a master of the art of perspective, and the background of landscape, with its grassy knolls and the trees that seem almost to sway in the wind, is a wonderful specimen of his skill. Here may be described human figures so tiny that they are barely visible except with a magnifying glass, yet perfectly costumed, in every detail. One versed in painting is instantly struck by the atmospheric transparency of the blue sky, dappled here and there with clouds.

At a window in the second story of the palace is seated Pontius Pilate, in his official robes, and beside him his wife who, with poignant grief stamped upon her features, is entreating the pardon of Christ. The conflict of emotions is marked on Pilate's countenance,—the fear of offending the Jews, and the inward conviction that he is giving countenance to a deadly sin. Just behind Pilate's wife stands Claudia Procula, eager to hear his answer. To the right of this group, we see Caiaphas, the High Priest, surrounded by the officers of the Sanhedrim. The jailers appear on a flying buttress of the Tower of Antonia, releasing Barabbas, that the mob may be appeased.

All interest merges toward one spot,—the flagellating platform. From sundry side streets, and sandy roads leading to the city, throngs of people are pushing in haste. In the plaza, groups are excitedly discussing the great event of the day,—the scourging of the Man of Sorrows. Balconies are occupied; clusters of heads are gathered at the windows; the doors of the Royal Cloisters let forth a jostling crowd. The rabble surges against the railing which bars the platform, only kept in check by the soldiers. A forest of arms is upraised; they seem to yell execrations upon the Sinless One. It is a riot of degrading human passions,—the wolfish lust for blood which demands a victim, whether guilty or guiltless. Meanwhile, chubby children are amusing themselves with their playthings, unmindful of the stern drama that is being enacted. Here we see every cast of countenance,—from the patrician to the brutal and debased types which seem to exist in all ages, and may be matched upon our streets to-day.

The painting affords a remarkable study of the costumes of the period; officers in loose, ermine-trimmed robes; plebeians in their colobiums and chitons; Jews wearing turbans, or the traditional liberty cap, and gowns garnished with lace; Roman victors: women with their draperies daintily caught up with gold rosettes; spectators in gorgeous silk tunics, confined at the waist by a broad girdle; Roman soldiers clad in diapered coats embroidered with armorial bearings, carrying swords and habergeons; some with halberds and flowing togas; others fully cuirassed, with falchions and javelins; and still others in the primitive Roman armor, with ensis and gladius hanging at the left side, and the head covered with a conical casque of steel.

Prominent in the foreground stands a Flemish nobleman of the fifteenth century, with his dog. His arm is upthrown, and he is clearly crying out, in righteous wrath, against the evil deed. This figure was probably introduced as an emblem of the religious feeling then pervading Holland, and also to record the fifteenth century as being the date of the painting.

When we call to mind the small dimensions of this picture, we are amazed to realize how many figures it contains, without any effect of overcrowding. The exquisite and minute attitude with which each detail is wrought out is simply marvellous. One can count each brick or stone in the buildings,—the tiny folds in the turbans,—the strands of the rope with which Christ's hands are tied,—and each sharp point of the thorns in the crown. The coloring is highly characteristic of Van Leyden,—rich and strong, yet pure, and with a brilliant depth of tint that makes it glow like the living heart of a jewel.

The restoration of this picture should mark an epoch in the art annals of New Orleans. It is a matter of record that the paintings of

Van Leyden are never in the market for sale; for the few that are extant are carefully kept in the cabinets of kings. How then, it may be asked, does it happen that we find such an art-treasure in America? Buried upon the field of Marengo lies a French officer who, it is said, held the secret of the purloining of the picture from the collection of the King of the Netherlands.

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